

The  
Cleveland  
Museum  
of Art

September



Members Magazine



## Current Exhibitions

Cover: This glazed earthenware support for a base (Titans, Leonard C. Hanna, Jr., Fund 1995.71) was made in France at Choisy-le-Roi Factory around 1877. Experts agree that the figures were modeled by Auguste Rodin.



Śiva Bhairava as the Destroyer of the Elephant Demon is one of the extraordinary objects in Dance of the Gods: Indian Art Inspired by Music, this year's Asian Autumn exhibition (South India, Chola period, 11th century. John L. Severance Fund 1962.164).

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### URBAN EVIDENCE: CONTEMPORARY ARTISTS REVEAL CLEVELAND

Special Exhibition Gallery, August 25–October 27

Installations probe the city's past and present

Also at the Cleveland Center for Contemporary Art and SPACES

Supported by The Cleveland Foundation and The George Gund Foundation

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### DANCE OF THE GODS: INDIAN ART INSPIRED BY MUSIC

Lower Level/Education, September 24–December 8

The spiritual power of music and dance in Indian painting and sculpture

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### SHIMON ATTIE PHOTOGRAPHS: WRITING ON THE WALL

Gallery 105, August 30–November 7

Ghostly evocations of Berlin's Jewish Quarter

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### METAMORPHOSIS: CINDY SHERMAN PHOTOGRAPHS

Galleries 111–112, September 10–November 3

Revealing ambiguities of selfhood and identity

Courtesy of Metropolitan Savings Bank and Patron Sponsors Sarah and Edwin Roth

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### LANDSCAPE IN DETAIL

Galleries 109–110, September 10–November 3

A searching examination of Northern landscape from 1450 to 1670

Patron Sponsors Jane and Michael Horvitz and Ellen and Bruce Mavec

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### GREETINGS FROM CLEVELAND: PICTURING THE CITY IN POSTCARDS, 1898–1966

Gallery 102, through October 27

Some 1500 postcards give a pictorial history of Cleveland

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### GREEK ISLAND EMBROIDERIES

Gallery 106, through April 13, 1997

Treasures of a vanished folk art

Supported by Patron Sponsors Mary and Leigh Carter



## From the Director

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Dear Members,

As many of you have no doubt already learned, in mid-June we completed our strategic plan for the Cleveland Museum of Art. At the core of the plan is a revised mission statement:

*The mission of the Cleveland Museum of Art is to fulfill its dual roles as one of the world's most distinguished comprehensive art museums and as one of northeastern Ohio's principal civic and cultural institutions. The museum, established in 1913 "for the benefit of all the people forever," seeks to bring the pleasure and meaning of art to the broadest possible audience in accordance with the highest aesthetic, intellectual, and professional standards. Toward this end the museum augments, preserves, exhibits, and fosters understanding of the outstanding collections of world art it holds in trust for the public and presents complementary exhibitions and programs. The Cleveland Museum of Art embraces its leadership role in collecting, scholarship, education, and community service.*

The mission statement asserts a commitment to excellence and to serving the "broadest possible audience," rejecting the notion that these goals are contradictory. The museum is *inclusive* in its recognition of the value of art produced by all the world's cultures and in its dedication to serving the broadest constituency. It is *exclusive* in its concentration on aesthetically and intellectually excellent enterprises.

Excellence in all the museum's core activities—the acquisition, conservation, and exhibition of distinguished works of art coupled with related educational and scholarly pursuits—is the cornerstone responsibility of the museum from which all its initiatives must flow. Universal access provided by free general admission to the museum remains a fundamental value. Within these overarching commitments the board and staff of the CMA have established, without consideration as to order, the following 10 goals as priorities to focus and direct the museum's efforts in the upcoming years.

GOAL I. To articulate and implement a strategic collections plan with an emphasis on acquiring, conserving, and exhibiting to maximum advantage the highest quality works of art.

GOAL II. To plan and implement an excellent and varied exhibition program, including exhibitions of international stature, that puts important art and scholarship in the service of a broad audience.

GOAL III. To produce and publish intellectually superior scholarship on the collections and related issues on a regular basis.

GOAL IV. To create rich and diverse education and public programs that serve and engage many different audiences and communities in an innovative and dynamic fashion.

GOAL V. To continue to change the CMA, both in reality and perception, into a museum for "all the people" by placing the interests of its various communities—ranging from local to international, from school children to senior citizens, from scholars, artists, and collectors to first-time visitors—at the core of the museum's activities.

GOAL VI. To transform the CMA into a visitor-centered museum that communicates the pleasures and meanings of art to visitors of all backgrounds and that removes potential barriers, both real and perceived.

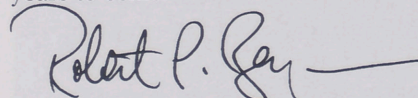
GOAL VII. To enhance the value to society of the museum's collections, intellectual initiatives, and other activities by becoming a national leader in the use of new and emerging technologies.

GOAL VIII. To complete a space and facilities master plan for the museum that, in keeping with the museum's collections plan, addresses the exhibition and preservation needs of the collection and focuses on the buildings' structure, mechanical systems, public circulation patterns, staff work areas, and accommodations for necessary public amenities.

GOAL IX. To attract and retain a diverse staff of the highest quality dedicated and trained to fulfill the CMA's mission and to realize the goals of the strategic plan.

GOAL X. To develop a financial plan calling for the operation of the museum in a fiscally responsible manner while meeting the funding needs arising from the new mission statement and the strategic plan, focusing on the board's role, on increasing annual support, and on generating revenues.

Thanks to everyone—board, staff, members, community and business leaders—who participated in the strategic planning process. The fruits of our efforts will be evident and inspiring in the years to come.



Robert P. Bergman, Director

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Strategic planning:  
A commitment to  
excellence and  
service to the  
"broadest possible  
audience"

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# Urban Evidence

This collaborative project of the Cleveland Center for Contemporary Art, the Cleveland Museum of Art, and SPACES has received generous support from The Cleveland Foundation, The George Gund Foundation, and the Leadership Gifts Committee of the Cleveland Museum of Art. Promotional support is provided by WCPN 90.3FM Cleveland Public Radio.



Water Knowledge by Don Harvey, on view at SPACES, involves Cleveland's water and waterways. Among the images in his installation are computer-generated photographic portraits of those who earn their living on the city's lake and river.

URBAN  
EVIDENCE:  
CONTEMPORARY ARTISTS  
REVEAL  
CLEVELAND  
August 25—  
October 27, 1996

Summer's end brought an array of thought-provoking art to the Cleveland Center for Contemporary Art, the Cleveland Museum of Art, and SPACES. For the first time, the city's primary resources for the display of contemporary art collaborated on a joint exhibition shown simultaneously at all three sites. For *Urban Evidence: Contemporary Artists Reveal Cleveland*, 17 artists were invited to create site-specific installations or thematic pieces responding to Cleveland's culture, economics, politics, and geography. The viewpoints extend

from celebratory to critical, and the results range from the description of a specific neighborhood to the exploration of the city's largest industry.

The exhibition directs attention to today's art. Honoring the city's bicentennial in a special way, it also stresses dialogue—curators to curators, curators to artists, artists to artists, and artists to viewers. The three-institution partnership began in November 1994, and artists well known regionally and nationally were invited to take part in the show. As they explored the city for ideas, each artist became interested in a par-



ticular aspect of this diverse community, for example, the waterfront, bridges, or steel industry. With viewer reactions to the installations ranging from pride, pleasure, dismay, surprise, or even shock, each work encourages thinking about Cleveland: how it has developed in the past two hundred years and what the future might hold.

*Urban Evidence* brings together disparate works of art based on our city by a diverse group of artists. They include Judith Barry (New York), Johnny Coleman (Oberlin), Christina DePaul (Akron), Kevin Everson (Cleveland), Don Harvey (Cleveland), Mark Howard (Cleveland), Ilya Kabakov (Moscow, Paris, New York), Joseph Kosuth (New York, Belgium), Michael Loderstedt (Cleveland), Tatsuo Miyajima (Tokyo), Holly Morrison (Cleveland), Paul O'Keeffe (Kent), Andres Serrano (New York), Lorna Simpson (New York), Brinsley Tyrrell (Ravenna), Lilian Tyrrell (Ravenna), and Laila Voss (Cleveland).

Installation art is transitory, lasting only for the duration of an exhibition. It usually draws from many visual art disciplines—from architecture to painting and sculpture to theater. Among the works on view at the CMA are Judith Barry's exploration of vision and memory, Christina DePaul's celebration of the Little Italy community, Kevin Everson's exploration of the lives of working-class African-American families in the Midwest, Joseph Kosuth's listing of public

art monuments in Cleveland of the past 100 years, Michael Loderstedt's investigation of the juncture of the Cuyahoga River and Lake Erie, Tatsuo Miyajima's response to Cleveland's bridges, Paul O'Keeffe's examination of the ruins of St. Agnes Catholic Church, and Laila Voss's study of collecting and discarding, growth and decay.

The curators of *Urban Evidence* include: from the CMA, Tom Hinson, curator of contemporary art and photography; from the Cleveland Center for Contemporary Art, Gary Sangster, former director; and from

SPACES, Susan Channing, director, and Julie Fehrenbach, associate director. The center's board and Sangster originated the idea for the partnership. The curators invited the artists to develop a project for the exhibition, selected the appropriate venues for each artist, and prepared the accompanying two-volume catalogue. A number of activities have been planned in conjunction with the exhibition, with most of the area artists giving gallery talks. In addition, Jock Reynolds, director of the Addison Gallery of American Art, Phillips Academy, will discuss the show and place the works within the context of installation art. *Urban Evidence* promises to provide its audience with a truly rich and enlightening experience.

■ Tom E. Hinson  
Curator of Contemporary Art and Photography

*An "unofficial artist" during the Soviet regime, Ilya Kabakov tells stories of fanciful, metaphorical characters in his recreations of urban environments.*



*Tatsuo Miyajima's Counter Three Thousand consists of digital counters made from light-emitting diodes (LEDs). The work, on view at the CMA, relates to Cleveland's bridges, steel structures that Miyajima asserts create a metaphoric link between human beings and their universe.*





# Rodin's Titans

For the past century, Auguste Rodin has been recognized as one of the greatest European sculptors. Only Michelangelo is more famous. Many people would be surprised to learn that widespread fame and its accompanying economic security came to Rodin only in the 1880s, when he was well into middle age. Like that of several of his talented contemporaries, his sculpture went against the grain of academic practice at the time. Rodin was never able to gain admission to the *École des Beaux-Arts* and thus could not pursue a path leading to a career as a sculptor enjoying government patronage.

During the long years of his largely unsuccessful efforts to establish himself as a sculptor, Rodin accepted a wide variety of jobs offered by manufacturers and sculptors. Of the latter, perhaps the most important was Albert-Ernest Carrier-Belleuse. Rodin first worked for Carrier-Belleuse in 1864 and was destined to continue an association with him for more than 15 years. In terms of their chosen styles and expressive aims, Rodin and Carrier-Belleuse were very different sculptors. They nevertheless seem to have shared a fundamental respect for each other's talents.

In the wake of Napoleon III's defeat in the Franco-Prussian War in 1870 came a period of extreme hardship for all Parisians, not least among them Rodin, who with virtually no resources to fall back on found that demand for his services had completely evaporated. He went to Brussels where Carrier-Belleuse was working on an extensive sculptural commission and

again gained employment as his assistant.

After a period in Italy, Rodin returned to Brussels in the spring of 1876 and seems to have worked for most of the rest of this year on *The Age of Bronze*, a personal sculpture that was exhibited there early in 1877. Soon after he was back in Paris, and in the spring of that year he was again employed by Carrier-Belleuse. It is not clear precisely what work Rodin did at this

time, but he probably modeled four male figures in terracotta. When assembled around a circular plinth, they form what has been named the *Titans* base. A version of this base made of glazed, cream-colored earthenware has recently been acquired by the Cleveland Museum of Art. It and another similar base in the Victoria and Albert Museum in London and at least two more in unglazed terracotta all



bear the incised inscription "A. CARRIER-BELLEUSE." The poses of the figures seem directly inspired by Michelangelo's *Ignudi* in frescos for the ceiling of the Sistine Chapel. Instead of appearing to support a great weight, these Titans emit an aura of painful psychic effort.

The drawing by Carrier-Belleuse does indicate that the concept of the bases was his. The terracotta versions of the Titans base were probably cast in his studio, since two are recorded in an auction sale of his work. The Cleveland and Victoria and Albert examples, despite the absence on both of factory marks, were, on the contrary, almost certainly made at the Hautin, Boulenger & Co. factory in the town of Choisy-le-Roi, where Carrier-Belleuse's son Louis-Robert was employed.



This detail of a drawing by Carrier-Belleuse (location unknown) shows a base supporting a large globular vase and raised on a columnar pedestal. A careful comparison of the figures in the drawing with those of the ceramic bases reveal important differences in the style and design of the figures. Those of the drawing are elegant and angular, with complex poses, including crossed legs and arms raised above their heads, offering nominal support to the large vase above. In contrast, the extant three-dimensional figures have simpler postures and are anatomically more realistically modeled.

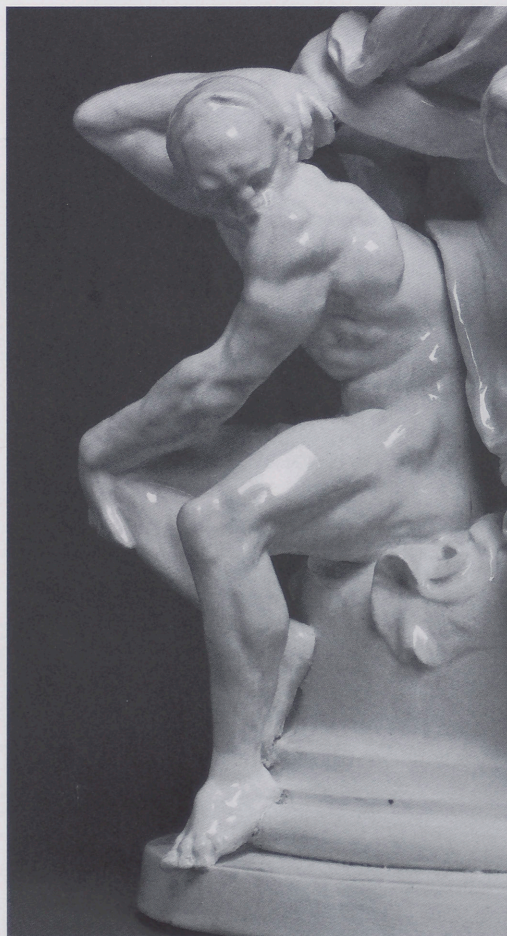


Because of its resemblance to marble, the cream-colored, glazed medium of the Victoria and Albert and Cleveland bases seems a particularly appropriate and flattering one for the execution of these bases. Not only are they attractive sculptures in themselves, but historically they occupy a position of great importance, since they are among the earliest, and certainly one of the most powerful, examples of Rodin's mature figural style.

■ Henry Hawley, Curator of Renaissance and Later Decorative Arts and Sculpture



*In 1875 Rodin was occupied with a personal sculpture now called The Age of Bronze (gift of Mr. and Mrs. Ralph King 1918.328). Dissatisfied with his progress, he went to Italy to study Renaissance art and, specifically, the work of Michelangelo. Although precisely what he learned is difficult to determine, Rodin's Italian journey does seem to have enabled him to free the way he composed his sculpture. Before this experience his work tended to be stiffly frontal. After, he began designing figures convincingly endowed with the illusion of complex movement. The detail of the Titans base also shows the influence of Michelangelo on what has come to be recognized as Rodin's personal style.*



There is wide agreement among experts that the Titan figures were modeled by Rodin. Among the works by Rodin at the Maryhill Museum in Washington State are four hand-modeled terracotta sculptures, clearly related in design to the cast figures that form the Titans bases. The Maryhill terracottas, two of which are shown here, exhibit precisely the technique of modeling that Rodin is known to have employed. Thus, despite the lack of specific documentation, our knowledge that Carrier-Belleuse again employed Rodin shortly after his return from Italy as well as the style exhibited by these Titans and the technique used to make the Maryhill figures point unequivocally to Rodin as their creator.





# Emotions Personified

*METAMORPHO-  
SIS: CINDY  
SHERMAN  
PHOTOGRAPHS*  
September 10–  
November 3,  
1996



Some of Cindy Sherman's most memorable images are in her "History Portraits" series. While never actually recreating a specific work, she alludes to certain periods, styles, paintings, or artists in works like *Untitled #209*, 1989.

**T**raditionally, artists have used self-portraits to disclose such information as character, social status, distinctive physical features, and age. For example, Rembrandt's self-portraits mark the stages of his career from brash youth to intro-

spective old age. By contrast, the work of Cindy Sherman conceals more than reveals the artist's identity. While she has been taking photographs of herself since the mid-1970s, Sherman remains an elusive figure, never appearing as the same individual twice. She has masqueraded as *film*

*Courtesy of  
Metropolitan  
Savings Bank and  
Patron Sponsors  
Sarah and Edwin  
Roth*



*noir* heroine, centerfold, character from historical portrait, fashion model, and nightmarish apparition, among other guises. The 30 black-and-white and color prints in *Metamorphosis: Cindy Sherman Photographs* demonstrate the chameleon-like approach that has allowed her to elude definition.

"Dressing-up" has always fascinated Sherman. As a child, she was fond of costumes and spent hours at the mirror, playing with makeup. According to the artist, "I just wanted to see how transformed I could look. It was like painting in a way: staring at my face in a mirror, trying to figure out how to do something to this part of my face, how to shade another part."

Tending to create distinct groups of works, Sherman concentrates on one theme or a particular visual appearance before exploring another set of ideas and props. Her photography career began with the black-and-white "Untitled Film Stills" and extends to the recent controversial images dealing with degenerate subject matter. Sherman's photographs illustrate her willingness to challenge traditional, and more



*The overhanging leaves in the foreground, theatrical pose, and dramatic lighting of Untitled #130, 1983, create a sense of mystery and impending disaster.*



*By the mid-1980s, Cindy Sherman's subject matter had become horrific. To create her nightmarish personas, like the figure in Untitled #146, 1985, she used false body parts.*

conservative, modes of representation. As her career has evolved, she has taken up such confrontational issues as sex, disease, and mutilation. The show chronicles this development through the selected photographs, which span key aspects of her career.

"Pictures of emotions personified" is how Sherman describes her images. Excepting the more recent photographs of plastic and rubber body parts, mannequins, masks, detritus, decaying food, and other unnameable substances, Sherman has been her own model. But the resulting prints are not self-portraits in the traditional sense. Instead, these photographs can be viewed as imaginary narratives in which she selects a character and acts out that part, complete with the appropriate wig, makeup, costume, and if necessary, prostheses. By taking on so many personas, Sherman challenges the notion of fixed identity and explores the female stereotypes presented in the mass media.

Sherman fuses apparel, cosmetics, composition, and lighting to create compelling photographs. Her startling images merge performance and documentation, presenting her insights into human nature and society.

■ Tom E. Hinson  
Curator of Contemporary Art and Photography



## Kusturica & Kieslowski

### Kusturica: Emir of the Imagination

Bosnian Muslim filmmaker Emir Kusturica won the Grand Prize at the Venice Film Festival in 1981, the Grand Prize at Cannes in 1985 and 1995, Best Director at Cannes in 1989, and 2nd prize at the Berlin Film Festival in 1992—a major prize for every feature he has made! But after the stormy European reception accorded his *Underground* last year, a disgusted Kusturica announced his (we hope temporary) retirement. We show *Do You Remember Dolly Bell?* (Sunday the 1st), *Arizona Dream* (Wednesday the 4th), *Time of the Gypsies* (Wednesday the 11th), and *When Father Was Away on Business* (Sunday the 15th).

### The Colors of Kieslowski

After the success of our presentation of Krzysztof Kieslowski's "Three Colors" trilogy last fall, here are four more movies by the great Polish director who died in March. The films represent three stages of Kieslowski's abbreviated career. His links to Poland's Solidarity movement can be seen in 1979's *Camera Buff* (Wednesday the 25th) and 1984's *No End* (Sunday the 22nd). His interest in metaphysics and morality propels *A Short Film about Love*, from 1988 (Wednesday the 18th). And 1991's *The Double Life of Veronique* (Sunday the 29th) heralded his arrival into the arena of international co-



productions. All four films share a penetrating analysis of character, cogent delineation of moral choices, and ongoing exploration of the mysterious links between people.

Please note: Admission to CMA films is now \$4 for CMA members, \$5 for all others.

**And this just added:** The first and only Ohio showing of Béla Tarr's *Sátántangó*, a seven-hour Hungarian drama that has been heralded by critics as one of the great films of recent years, occurs here and at the Cleveland Cinematheque the weekend of September 6, 7, and 8 (tickets \$10 and \$8).

*Wednesday the 4th:* See the director's cut of *Arizona Dream*, Emir Kusturica's 1993 feature starring Johnny Depp and Faye Dunaway as a government fish counter and an eccentric widow (respectively) who enter into a peculiar relationship.

#### 1 September/Sunday

**Film** 1:30 *Do You Remember Dolly Bell?* (Yugoslavia, 1981, color, subtitles, 106 min.) directed by Emir Kusturica. Rambunctious memoir of 1960s Sarajevo in which a teenager copes with his ill father and with a prostitute hiding in the pigeon roost. Best Film at the 1981 Venice Film Festival. Adults only! \$5, \$4 CMA members

**Gallery Talk** 1:30 *Urban Evidence: Contemporary Artists Reveal Cleveland*. Robin VanLear (sign-language interpreted)

#### 3 September/Tuesday

**Highlights Tour** 1:30 *CMA Favorites*

#### 4 September/Wednesday

**Gallery Talk** 1:30 *A Cross-cultural Look at Personal Adornment*. Dyane Hronek Hanslik

**Urban Evidence Artist Gallery Talk**

7:00. Paul O'Keeffe

**Film** 7:15 *Arizona Dream* (USA/France, 1993, color, 142 min.) directed by Emir Kusturica, with Johnny Depp, Faye Dunaway, Lili Taylor, and Jerry Lewis. Wacky, lyrical tale of a "fish counter" for the NY Fish and Game Department who travels to Arizona and becomes involved with an eccentric widow and her self-destructive daughter. Original director's cut! \$5, \$4 CMA members

#### 5 September/Thursday

**First Thursday** Curatorial consultation for members only, by appointment

**Highlights Tour** 1:30 *CMA Favorites*

**Gallery Talk** 2:30 *Chinese Imperial Porcelains*. Joellen DeOreo

#### 6 September/Friday

**Highlights Tour** 1:30 *CMA Favorites*



## Music

The season's first **Subscription Concert** is Wednesday the 25th at 7:45, when the early music ensemble *The Baltimore Consort* offers "Music from 16th and 17th Century England and Scotland." Tickets are required; see daily listing. A free **Preconcert Lecture** by *Beverly Simmons* is at 6:45 in the Recital Hall.

The 1996–1997 Gala Subscription Series again features outstanding Wednesday evening concerts, preceded by informative lectures: *The Baltimore Consort* (Sep 25), fortepianist *Malcolm Bilson* (Oct 16), pianist *Margarita Shevchenko* (Oct 30), *The Weilerstein Trio* (Nov 13), *The St. Petersburg String Quartet* (Jan 22), *The Cavani and Colorado String Quartets* (Feb 5), baritone *Sanford Sylvan* with pianist *David Breitman* (Mar 5), and harpsichordist *Jory Vinikour* (Mar 19).

Save when you subscribe to all eight concerts or the four of your choice; additional discounts for museum and Musart Society members, seniors, and students. Pick up a brochure in the North Lobby.

*The Baltimore Consort*



### Musart Series

A very special **Organ Recital** takes place Saturday the 28th at 2:00. A *Tribute to Walter Holtkamp* celebrates the master's 40 years of organ building (including, not coincidentally, the one in Gartner Auditorium). Hear critically acclaimed organists David Craighead, Michael Farris, and Gerre Hancock give first performances of works by Peter Hurford, McNeil Robinson, and David Conte. Postconcert reception to follow in the Green Room.

Free admission, unless otherwise indicated. Complete program details appear in the daily listings. Programs are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, please call ext. 282.

### 7 September/Saturday

**All-Day Drawing Workshop** 10:30–4:00  
Register by Friday the 6th; call ext. 462. An intensive gallery class for all levels. \$20 fee includes basic materials and parking. Instructor: Sun-Hee J. Kwon.

**Highlights Tour** 1:30 *CMA Favorites*

**Film** 11:00 *Sátántangó* (Hungary/Germany/Austria, 1994, b&w, subtitles, 430 min.) directed by Béla Tarr. This widely acclaimed tragicomedy follows a group of dreamers on a decaying agricultural collective. First and only Ohio showings, in two parts: at 11:00 today (part 1, 300 min. with an intermission) and 1:30 tomorrow (part 2, 130 min.); also shows Friday the 6th at 7:00 (part 1) and Saturday the 7th at 7:00 (part 2) at the Cleveland Cinematheque, 421–7450. See it in two daytimes, two evenings, or all in one day. Tickets are \$10, \$8 CMA/Cinematheque members, good for admission to both parts, your choice of location

### 8 September/Sunday

**Film** 1:30 *Sátántangó* (conclusion). See Saturday the 7th for details

**Gallery Talk** 1:30 *Chinese Imperial Porcelains*. Joellen DeOreo

### 10 September/Tuesday

**Highlights Tour** 1:30 *CMA Favorites*

### 11 September/Wednesday

**Gallery Talk** 1:30 *Nakht, Nakht, Who's There: An Egyptian Sculpture*. Barbara A. Kathman

**Urban Evidence Artist Lecture** 7:00.  
Michael Loderstedt

**Film** 7:15 *Time of the Gypsies* (Yugoslavia, 1989, color, in Romany with subtitles, 142 min.) directed by Emir Kusturica. Magic realism in a gypsy mode, as a telekinetic boy turns to petty crime. Best Director, Cannes 1989. \$5, \$4 CMA members

### 12 September/Thursday

**Senior Celebration** 10:00–12:00. Special programs, refreshments. See page 15

**Highlights Tour** 1:30 *CMA Favorites*

**Gallery Talk** 2:30 *Nakht, Nakht, Who's There: An Egyptian Sculpture*. Barbara A. Kathman

### 13 September/Friday

**Highlights Tour** 1:30 *CMA Favorites*

### 14 September/Saturday

**Highlights Tour** 1:30 *CMA Favorites*

### 15 September/Sunday

**Film** 1:30 *When Father Was Away on Business* (Yugoslavia, 1985, color, subtitles, 144 min.) directed by Emir Kusturica. Exploits of a young boy in 1950s Yugoslavia whose father is sent to a forced labor camp. Cannes Grand Prize Winner and Oscar nominee, 1985. \$5, \$4 CMA members  
**Gallery Talk** 1:30 *Nakht, Nakht, Who's There: An Egyptian Sculpture*. Barbara A. Kathman

**Progressive Tour for Urban Evidence** 2:00–5:00. Visit (by bus) all three sites for lectures, starting at and returning to the CMA. Register by September 10 ( \$7); call ext. 403. Second tour in October

**Trideca Society Lecture** 3:00 *The Art and Culture of American Silver*. W. Scott Braznell. \$10 (free for Trideca members)

**Family Express** 3:00–4:30 *Cleveland Streets*. Re-create familiar streets

**Family Workshop** 3:00–4:30 *Chalkmaking*. Make chalk from an adapted old world recipe. Pick any two of the four classes (Sundays the 15th and 22nd, Wednesdays the 18th and 25th) for \$15/individual; \$35/family; includes materials and reserves chalk and a square for the festival on the 28th and 29th

### 17 September/Tuesday

**Highlights Tour** 1:30 *CMA Favorites*

### 18 September/Wednesday

**Gallery Talk** 1:30 *Cindy Sherman Photographs*. Nancy Prudic

**Family Workshop** 7:00–9:30 *Chalkmaking*. Fee (see Sunday the 15th)

**Urban Evidence Artist Gallery Talk** 7:00. Christina DePaul

**Film** 7:30 *A Short Film about Love* (Poland, 1988, color, subtitles, 87 min.) Directed by Krzysztof Kieslowski. A young postal worker spies on an older woman across the way in this surprising dissection of an off-beat love affair. An expansion of Part 6 of *The Decalogue*. \$5, \$4 CMA members

**Archaeology Lecture** 8:00 *Bared Breasts: Love and Violence in Classical Greek Art*. Beth Cohen, New York City Society, copresented by the Cleveland Archaeology Society



## Gallery Talks, Lectures, and Studio Art

Gallery Talks include **Highlights Tours**, Tuesday, Thursday, Friday, and Saturday at 1:30, and **Thematic Gallery Talks**, Wednesdays and Sundays at 1:30, and Thursdays at 2:30. A sign-language interpreter accompanies the 1:30 talk on the first Sunday of each month. Topics are subject to change.

**Gallery Talks by Urban Evidence Artists** take place Wednesday evenings at 7:00. A **Progressive Tour for Urban Evidence** will be offered two Sundays, 2:00–5:00, September 15 and October 13. These tours will visit all three sites of the exhibition for lectures, beginning at the CMA at 2:00. A bus is provided to transport visitors between venues and back to the CMA. Registration fee is \$7, by calling ext. 403 by September 10.

Regular **Studio Art offerings** include Sun-Hee J. Kwon's monthly **All-Day Drawing Workshop** Saturday the 7th, 10:30–4:00 (register by Friday the 6th; call ext. 462; fee, see daily listing); and on Sunday the 15th, **Family Express**, 3:00–4:30, *Cleveland Streets*.

If you're a fan of contemporary art, don't miss the **Conference**, *A Passion for Collecting: Educating the Eye for Contemporary Art*, all day Saturday, September 21. See the enclosed insert for details.

An **Indian Dance Performance** at 4:00 on the 29th features Sujatha Srinivasan in *Sculptures Come Alive!* Part of the Indian Arts Festival.



### 19 September/Thursday

**Highlights Tour** 1:30 *CMA Favorites*

**Gallery Talk** 2:30 *Cindy Sherman Photographs*. Deb Pinter

### 20 September/Friday

**Highlights Tour** 1:30 *CMA Favorites*

### 21 September/Saturday

**Conference** 8:30–4:00 *A Passion for Collecting: Educating the Eye for Contemporary Art*. Noted national and local speakers discuss trends in collecting contemporary art, the reasons for collecting, where to look for art, building a collection, and educating the eye in selecting your objects.

Registration (see insert) \$35 (\$25 for museum and CSCA members, seniors, and students with ID) includes all sessions. Register before September 13. Walk-in registrations will be taken on the day of the conference on a space-available basis. If you have questions, call ext. 464. Sponsored by the museum and the Cleveland Society for Contemporary Art

**Highlights Tour** 1:30 *CMA Favorites*

### 22 September/Sunday

**Film** 1:30 *No End* (Poland, 1984, color, subtitles, 108 min.) directed by Krzysztof Kieslowski, with Jerzy Radziwilowicz. In this haunting supernatural drama, a pro-Solidarity lawyer who dies before a crucial trial watches helplessly from the afterlife as his client, colleagues, wife, and child try to cope with their loss. \$5, \$4 CMA members

**Gallery Talk** 1:30 *Cindy Sherman Photographs*. Deb Pinter

**Family Workshop** 3:00–4:30 *Chalkmaking*. Experiment with various professional street painting techniques including masking, stenciling, blending and scaling the picture (see Sunday the 15th for fees)

### 24 September/Tuesday

**Highlights Tour** 1:30 *CMA Favorites*

### 25 September/Wednesday

**Gallery Talk** 1:30 *Dance of the Gods: Indian Art Inspired by Music and Dance*. Joellen DeOreo

**Preconcert Lecture** 6:45 *Beverly Simmons* gives a free lecture in the Recital Hall

**Family Workshop** 7:00–9:30 *Chalkmaking*. See Sunday the 22nd for details. Fee

**Urban Evidence Artist Gallery Talk** 7:00 Laila Voss

**Film** 7:30 *Camera Buff* (Poland, 1979, color, subtitles, 112 min.) directed by Krzysztof Kieslowski, with Jerzy Stuhr. Pointed satire about a factory worker turned amateur filmmaker who runs afoul of authorities when he starts documenting his workplace. \$5, \$4 CMA members

**Subscription Concert** 7:45 *The Baltimore Consort*. "The barriers between folk music and art music dissolve," stated the *Toronto Globe and Mail* in describing this world-renowned early music ensemble. *The Baltimore Consort* has achieved international stature since its formation in 1980 and its debut in the "Music Before 1800" series in 1983. In addition to frequent tours of the U.S. and Europe, they have regularly appeared at the Walters Art Gallery and the Peabody Conservatory of Music in Baltimore and have recorded several critically acclaimed compact discs on the Dorian label. They perform a program titled *Music from 16th and 17th Century England and Scotland*

Seating is reserved. Tickets are available by telephone reservation (ext. 282) Monday-Friday, starting Wednesday, September 18; or at the door starting 75 minutes before each concert. General admission \$14, \$12, or \$10; CMA and Musart Society members, senior citizens, and students \$12, \$10, or \$8; special student rate at the door only \$5

### 26 September/Thursday

**Highlights Tour** 1:30 *CMA Favorites*

**Gallery Talk** 2:30 *Dance of the Gods: Indian Art Inspired by Music and Dance*. Joellen DeOreo

*Sujatha Srinivasan presents a program of Indian classical dance on Sunday the 29th.*





## The Seventh Annual Chalk Festival

### The 7th Annual Chalk Festival

Saturday, September 28, 10:00 to 4:00

Sunday, September 29, 1:00 to 5:00

Join us on the sunny south side of the museum to chalk your own picture, watch professional chalk artists at work, and enjoy tasty food and live entertainment.

**Participate** by renting a small square of pavement and get a 12-color box of chalk for \$5 or pay \$10 for a larger square of the plaza complete with a 24-color box of chalk!

Call ahead to reserve a space at ext. 483 or sign up when you arrive. Advance reservations will be held until 2:00 Sunday.

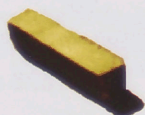
### Family Workshops

*Chalkmaking*

Sundays, September 15 and 22, 3:00–4:30

Wednesdays, September 18 and 25, 7:00–9:30

In session one, the first Sunday and the first Wednesday, make your own real chalk using an adaptation of an old world recipe that uses cheap new world materials. Then on the second Sunday and the second Wednesday, experiment with various professional street painting techniques for masking, stenciling, blending, and scaling the picture. Pick any two of the four. Register for \$15/individual; \$35/family. Fee includes materials and reserves chalk and a square for the festival.



### 27 September/Friday

**Highlights Tour** 1:30 *CMA Favorites*

### 28 September/Saturday

**Chalk Festival** *The 7th Annual Chalk Festival* is Saturday, September 28, 10:00 to 4:00 and Sunday, September 29, 1:00 to 5:00. Join us on the sunny south side of the museum to chalk your own picture, watch professional chalk artists at work, and enjoy tasty food and live entertainment. For \$5 you can rent a small square of pavement and get a 12-color box of chalk—or go *chalk wild* for \$10, which will rent you a larger square of the plaza and get you a 24-color box of chalk to keep!

Call ahead to reserve a space at ext. 483 or sign up when you arrive. Advance reservations will be held until 2:00 Sunday

**Highlights Tour** 1:30 *CMA Favorites*

**Organ Recital** 2:00 *A Tribute to Walter Holtkamp* in celebration of 40 years of organ building. Hear critically acclaimed organists David Craighead, Michael Farris, and Gerre Hancock give first performances of works by Peter Hurford, McNeil Robinson, and David Conte. Postconcert reception to follow in the Green Room

**Young Friends Annual Benefit** 7:30 See back cover for details

### 29 September/Sunday

**Chalk Festival** 1:00–5:00. See yesterday's listing for details

**Gallery Talk** 1:30 *Dance of the Gods: Indian Art Inspired by Music and Dance*. Stanislaw J. Czuma, curator of Indian and Southeast Asian Art

**Film** 1:30 *The Double Life of Veronique* (Poland/France, 1991, color, subtitles, 92 min.) directed by Krzysztof Kieslowski, with Irene Jacob. Seductive portrait of two identical young women in Poland and France and of the mystical bond between them. "[Kieslowski's] greatest achievement."—Anthony Lane, *The New Yorker*. \$5, \$4 CMA members

**Indian Dance Performance** 4:00 *Sculptures Come Alive!* Sujatha Srinivasan, an Indian dancer, presents a program of Indian classical dance: Bharata Natyam



## Affiliate Groups Participate in Museum Activities



The Cleveland Museum of Art receives partial funding from the Ohio Arts Council, a state agency created to foster and encourage the development of the arts and to preserve Ohio's cultural heritage. Funding from the OAC is an investment of state tax dollars that promotes economic growth, educational excellence, and cultural enrichment for all Ohioans.

The museum is also the recipient of a General Operating Support grant from the Institute of Museum Services, a federal agency. IMS grants are awarded to cultural institutions that demonstrate outstanding performance in all areas of operations.

The museum's affiliate groups offer special opportunities for CMA members to delve deeper into various activities at the museum; collecting, socializing, contributing, traveling, investigating, and learning are all parts of the experience. For the connoisseur or the novice, these groups encourage your support and involvement.

### The Cleveland Society for Contemporary Art

Purpose: Explore the art of our time. Encourage, support, and stimulate the collection and study of the visual arts at the museum and among members.

<i>Initiation fee</i>	\$200
under age 40	\$100
<i>Annual dues</i>	\$100
<i>Contributing</i>	\$250

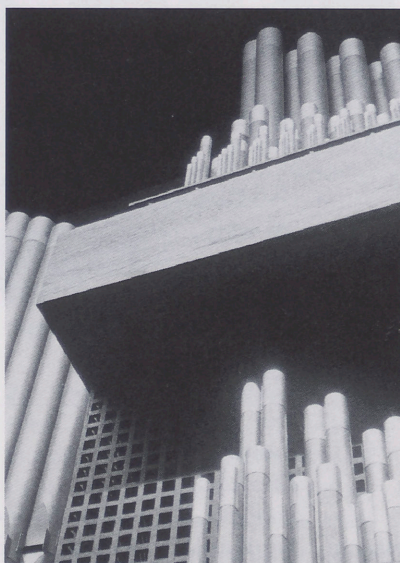
**Friends of Photography** is for museum members who are interested in photography and dedicated to the growth of the CMA photography collection. Purpose: Cultivate knowledge of the art and history of photography, promote private collecting, and generate funds with which to acquire works for the museum.

<i>Annual dues</i>	
<i>Individual</i>	\$100
<i>Household</i>	\$150
<i>Patron</i>	\$250
<i>Benefactor</i>	\$500
<i>Founder</i>	\$1000

For more information about these two groups, please call the museum's department of contemporary art (ext. 405)

The **Musart Society** supports the great tradition of music at the museum. Purpose: The society underwrites the Musart Series of free chamber music and helps pay for the Gala Subscription Series. Members receive reduced prices for tickets and monthly mailings of concert information.

<i>Annual dues</i>	\$20
<i>Sustaining</i>	\$50
<i>Patron</i>	\$100
<i>Benefactor</i>	\$200
For more information, please call the department of musical arts (ext. 282)	



*The Musart Society helped purchase Gartner Auditorium's Holtkamp organ, and it continues to support concerts and recitals.*

The **Print Club of Cleveland** supports the department of prints and drawings. Purpose: Augment by purchase and gift the print and drawings collections of the museum, stimulate interest and appreciation of Old Master through contemporary prints and drawings, and encourage private collecting. Offers lectures, educational programs, and sponsors annual Fine Print Fair. Membership is limited to 250.

<i>Initiation fee</i>	\$150
<i>Annual dues</i>	\$150
<i>Benefactor</i>	\$250

For more information, please call the department of prints and drawings (ext. 241)

The **Textile Art Alliance** supports the department of textiles. Purpose: Encourage and maintain interest in the textile arts, generate funds with which to acquire works for the museum, and further understanding and appreciation of textiles by offering lectures, workshops, and exhibitions.

<i>Annual dues</i>	
<i>Student</i>	\$10
<i>Active</i>	\$25
<i>Sustaining</i>	\$50
<i>Patron</i>	\$75

For more information, please call the department of textiles (ext. 256).

The **Trideca Society**, the newest of the museum's support groups, is dedicated to the three-dimensional decorative arts from the 19th century to the present. Members enjoy lectures, site visits, and tours on architecture, ceramics, glass, metals, wood, and other decorative arts media.

<i>Annual dues</i>	
<i>Individual</i>	\$75
<i>Household</i>	\$100

For information call president Ralph Drake (521-7940) or vice-president Barbara Wamelink (423-4841)

**Young Friends** is a group of more than 400 museum members between the ages of 21 and 40. Purpose: Encourage appreciation, understanding, and support of the museum, its collections, and its role in the community. Monthly educational and social events and an annual gala fundraiser offer young professionals numerous opportunities for involvement and leadership.

<i>Annual dues</i>	
<i>Single</i>	\$15
<i>Couple</i>	\$25

For more information, please call Jennifer Roth at the museum (ext. 595)



## The Cleveland Society for Contemporary Art

Back in 1961, a group of museum supporters got together and formed the Cleveland Society for Contemporary Art, a group whose purpose was to encourage, support, and stimulate the collection and study of contemporary art at the museum and among its members. In those 35 years, the group has helped the museum purchase 17 major distinguished works of contemporary art for the museum collection.

But adding to the collection is only one of the CSCA's activities. Members also enjoy lectures on contemporary exhibitions by museum curators, talks by visiting artists, critics, dealers, curators, and other important figures in the visual arts, day trips to

other cities and excursions to foreign countries to tour major exhibitions, galleries, and private collections, and an annual house tour of members' collections.

A prime example is this month's symposium on collecting contemporary art, detailed in the enclosed insert.

CSCA members must also be members of the Cleveland Museum of Art. Dues are used primarily to support the museum in acquiring contemporary works of art for its collection. For information, call the department of contemporary art at ext. 405.

*The CSCA gave Robert Mangold's Curved Plane/Figure IV (Study) to the museum in 1995.*

## Lend Your Talents

Can you help at museum film presentations? Greet visitors to our evening events? Help a fun group of new friends who prepare handwritten invitations or mailings? Volunteer for special holiday projects in the museum store? Help as a greeter at special events? Represent the museum at summer events and expos? Help to make slide or speaking presentations about the museum

and the community? Assist or usher for musical concerts? Help the education department in special exhibition learning centers or studio classes?

If you're interested, fill out and send this form to Visitor and Volunteer Services at the museum or call ext. 592 for a volunteer application. Share your talents and time with the museum community.



### Yes, I'd Like to Volunteer

Name \_\_\_\_\_

Street Address \_\_\_\_\_

City, State, Zip code \_\_\_\_\_

Telephone \_\_\_\_\_

## Take Note

### Legacy Society Reception

Members of the Legacy Society are invited to a special reception with Director Robert Bergman on October 24 at 4:00. How do you become a member of the Legacy Society? Simply let us know if you have named the museum as a beneficiary—in your will, in an insurance or retirement plan, or in a trust document—and let us thank you properly. Members are listed in the *Members Magazine* and Annual Report (anonymously if they so wish). For more information, call Kate Sellers, director of development and external affairs, at ext. 154.

We are making arrangements for a one-day **Member Trip to Degas: Beyond Impressionism** at the Art Institute of Chicago in early November. The October *Members Magazine* will have details. In the meantime, call ext. 597 for information.

**Fabergé Tickets** will be a hot commodity come next March (the show runs March 9–May 11); as a member, you can order your free members tickets in advance through Advantix at 241–6000 starting in September. There is a modest service fee.

**Senior Celebration Day** will be Thursday, September 12, 10:00–12:00. If you're 60 or older, come for refreshments at 10:00 and a program at 10:30 in Gartner Auditorium. Reservations required (call ext. 268 before September 9; have your membership number ready). Free parking for seniors, this Thursday and every Thursday.

**A Bright Idea...**GE Lighting, a division of General Electric headquartered in Cleveland, recently donated more than 1,000 compact fluorescent light bulbs to the museum to replace older, less efficient bulbs in public spaces. Many thanks to GE Lighting for this significant contribution.

Don't forget the **Young Friends Annual Benefit** on Saturday, September 28, here at the museum—see back page for details.

The **Trideca Society** offers a lecture for its members on Sunday the 15th. Independent scholar W. Scott Braznell, a consulting curator and metals authority, will present *The Art and Culture of American Silver, from the Columbian Exposition to World War II*, at 3:00 in the recital hall. The lecture, free to Trideca members, is also open to others (\$10 each).



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**The Cleveland Museum of Art**

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216/421-0931  
Beachwood Place store  
216/831-4840  
Member Hotline  
216/421-7340 x295  
Web Site  
www.clemusart.com

**Gallery Hours**

Tuesday, Thursday,  
Friday 10:00-5:45  
Wednesday 10:00-9:45  
Saturday 9:00-4:45  
Sunday 1:00-5:45  
Closed Mondays,  
July 4, Thanksgiving,  
Christmas, and New  
Year's Day

**Museum Cafe  
Hours**

Tuesday, Thursday,  
Friday 10:00-4:30  
Wednesday 10:00-8:30  
Saturday 10:00-4:15  
Sunday 1:00-4:30

**Museum Store  
Hours**

Open during all regular  
and extended hours

**Ingalls Library  
Members Hours**

Tuesday-Saturday  
10:00-gallery closing  
Slide Library by  
appointment only

**Print Study  
Room Hours**

Tuesday-Friday  
10:00-11:30 and  
1:30-5:00

**Parking**

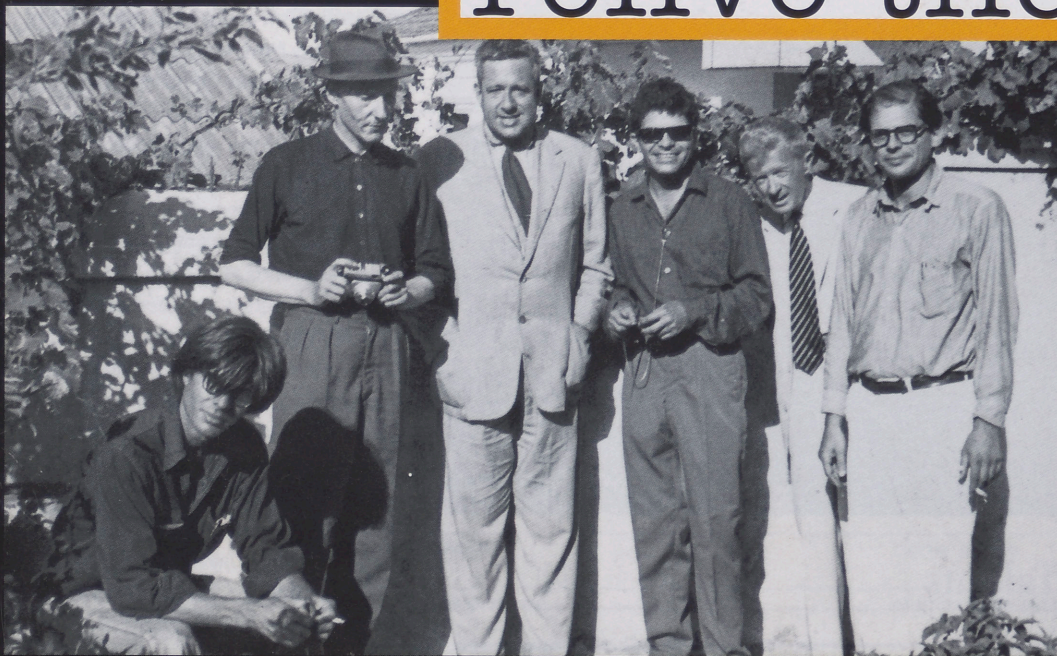
90¢ per half-hour to  
\$7 max. in upper lot  
\$3.50 flat rate in park-  
ing deck  
Free to senior citizens  
all day Thursday  
Free with handicapped  
permit  
\$2.25 flat fee every  
Wednesday after 5:00  
Rates include tax

**For Visitors with  
Disabilities**

Large-type brochure  
available in the north  
lobby. Borrow wheel-  
chairs at the check  
room  
**Wheelchair access** is  
via the north door

**Free assistive listen-  
ing system** (ask at

the north lobby  
check room) for films  
and lectures in the  
Auditorium and  
Recital Hall

**Join us as we****relive the**

peter orlovsky, william burroughs, alan ansen, gregory corso, paul bowles, allen ginsberg (and you)

**impressive exposures:****relive the beat.**

The Young Friends  
Third Annual Benefit Party

Saturday, September 28.  
7:30 pm at CMA

To benefit the museum's  
community outreach program

Come to the third annual  
Young Friends Impressive  
Exposures party to benefit the  
museum's educational out-  
reach efforts.

This year's theme is The  
Beat Generation, as we look  
back with cool jazz, hip foods,  
a silent auction, and more.

Everyone is invited.

Tickets are \$60.  
For information,  
call 421-7340, ext. 595.

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